NEW SHAKESPEAREANA.

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SHAKESPEARE IN CHANCERY: ALSO THE LORD CHANCELLOR.

There is a closer kinship than blood. It is the likeness of soul and quality. With good reason the actor and the lawyer are nearer to Shakespeare than any carpenter with his mitre and rule. They are nearer than Professor Dryasdust, who would measure the spirit logarithmically; also, they walk in the line of divination, with less hallucination than your good Doctor Bacon.

"Was Ihr den Geist der Zeiten heisst.
Das ist im Grund' der Herren eigner Geist."

William Shakespeare, as "your Daylie Oratore" in the lately discovered pleadings, seems very present to us, and very unlike Francis Bacon. All of us, when in Chancery, have been your daily orators, human bodies trying to frame our pleadings as modestly as convincingly.

Everything about these old Chancery Pleadings, which our fellow countryman, Professor Wallace, has discovered, suggests reality. The very fact that the decree is entered in the book of 1614, while the bill was brought in 1615, looks more like the laziness of a court clerk than the forethought of a forger. Usually the ancient book of any records is surer to be genuine than the loose pleadings, and one wishes that the decree in the book had not omitted Shakespeare's name as complainant. Here some professor will reach for his undertaking tools,—but the lawyer knows that "et al" is the lawyer's fashion in a short rule, or in a decree of minor import. Compose yourself, professor: take comfort in the discovery that Shakespeare, as the complainant's name, is spelled "Shakespere," while the defendants spell it "Shakespeare," a large point to the professorial mind. This is a bill to stamp a constructive trust on certain muniments of title. Search it out, professor, and see whether bills were brought as early as 1615 to establish constructive trusts. To the modern lawyer, the only thing novel in this bill, besides the ancient spelling, might be the use of the term

"letters patentes" to describe muniments of title to a house-lot, adjuncts to the muniments.

West's Symboleography, A. D. 1622, has several forms of bills for the recovery of withheld documents and muniments of title. Again and again "your daily oratores" pray for their "evidences, charters and writings," their "deeds, evidences, muniments, terrars and writings," etc., etc., but nowhere do we find "letters patentes" used in the forms, in this precise sense, Yet Shakespeare, himself, shows clear kinship to the law when he writes: Richard the Second, II, i, 201.

> "Now, afore God,—God forbid, I say true!—
> If you do wrongfully seize Hereford's rights,
> Call in the letters-patents that he hath
> By his attorneys-general to sue
> His livery" * * *

and again, (Henry the Eighth, III, ii—250):

> The King: " * * * and, to confirm his goodness,
> Tied it by letters-patents. Now who'll take it?
> Surrey: "The king, that gave it."
> Woolsey: "It must be himself then."

and Dyce notes that this is the right spelling of "patents" according to the phraseology of the time. So that it was certainly either writers' usage, or players' fashion, to use the sounding phrase "letters patentes."

Some one in England this summer should compare the names of the sergeants and solicitors recited in this order and on these pleadings, with the names on the roll that year, and with their signatures. Some one lately said that the Anti-Semitic agitation would never thrive until some bustling Hebrew should take it up. Must Americans do all the work of discovering the English records of Shakespeare's doings? If so, these pleadings seem to be a good beginning. Our countryman from Nebraska has not brought out a pretentious long-drawn legal document, such as an inventor would be tempted to make, and he has not discovered any cryptic reference to Queen Elizabeth's children, such as the imaginative usually find. Alas! that may come later. All things are possible.

About the time of these pleadings Francis Bacon had completed his base pretense of friendship for the Earl of Essex, and was helping to bring the earl to the gallows. In these days Francis Bacon was supervising the

inhuman torture of old Peacham. About then Bacon was beginning his intrigues against Ellesmere, the Lord Chancellor, to whom William Shakespeare was "daily orator," in these pleadings. While Shakespeare was humbly seeking, in this Chancery proceedings, for documents to protect his home and hearth, Francis Bacon was manifesting Machiavellian qualities. While Bacon was torturing his fellow creatures, conniving at the death of his friends, lying, cheating and betraying, and generally proving himself to be a cruel, treacherous and unnatural monster, William Shakespeare was acting in a homely, human way. Francis Bacon never showed any of the "quality of mercy" unstrained, when he racked old Peacham. Bacon was himself when he accepted bribes for his judgments, as the highest judge. Bacon toadied to his cruel and pitiless master, because his master was king, and Bacon never showed enough understanding of the plain people, the good people, to have enabled him to devise the character of Jacques, or Adam, or Touchstone, any more than of Imogen or Cymbeline or Ophelia. Francis Bacon's mind was a blank on certain every-day sides. Shakespeare, and those who wrote with him, or for him, took in all sides of the world, and all kinds of men,—the good and the common, as well as the lofty and the base. Note that, about these years, the leading power in the Court of Chancery at which William Shakespeare was your "daily orator," was the honorable knight, Sir Julius Caesar, Master of the Rolls. Ellesmere himself was growing old, may have weakened perhaps under the attacks of Bacon. The Chancellor Bacon, it is true, could write, dictionary fashion, of the delights of nature. At his best he tells of "that sweet solitariness which collecteth the mind." The Chancellor's love affairs, at least after he left Paris, were for a valuable consideration, somewhat as were his Grace of Marlborough's in the following century. Of love he had such knowledge as might be acquired under such circumstances; although, no doubt, he could talk of love, like an encyclopedia. But does anybody suppose that such experience fitted him to create Beatrice and Viola, Volumnia and Cordelia? In France they say he learned fine things; but Shakespeare's humor is English. Lancelot Gobbo and Falstaff and the Grave-Diggers, yea and even Dame Quickly are anti-French and anti-Bacon, too. It would be as easy for your modern Baconian, as for the Chancellor himself, to woo Jessica and to say to her:

> "There's not the smallest orb which thou beholdest
> But in his motion like an angel sings
> Still quiring to the young-eyed cherubins."

Dr. Craig of Princeton probably is our best-equipped scholar in the

matter of the early English plays. Hence this letter to me, which I annex, will make good my deficiencies.

PROFESSOR CRAIG'S LETTER.

Princeton University, Princeton, New Jersey, February 6th, 1906. W. G. Peckham, Esq., Westfield, New Jersey. Dear Sir.—I should like to make, at your suggestion, the following remarks about the Shakespeare documents recently discovered in the Public Record Office by Prof. Charles William Wallace and published in the January, 1906, of NEW SHAKESPEAREANA.

First of all, the documents seem to be, in normal legal form, and the nature of the case, very simple. As you have pointed out, actions "to stamp a constructive trust" are still brought. The language of the writings seems to me to be entirely consistent with the time of their origin and to agree in the main in style with such other contemporaneous documents of a similar nature as I have been able to consult. They are, to be sure, much less formal and particular for example, than the deed and mortgage, long known to scholars and referred to in the article in NEW SHAKESPEAREANA, between Henry Walker and William Shakespeare and trustees which were made at the time of Shakespeare's purchase of the house in Blackfriars. The somewhat unusual expression "your lordship's daily orators" used by the plaintiffs at the end of the bill of complaint, occurs also in a bill of complaint before Chancery in 1623, referring to the players at the Red Bull and the Cockpit in Drury Lane. It is published in the transactions of the New Shakespeare Society for 1885, page 495. The expression was doubtless used in many other places also. This meaning of "daily" lives on in the court title "daily waiter." There is, I think, not the slightest reason to question the authenticity of the documents. Their very lack of any immediate importance, is itself convincing; for, as pointed out by the editor, they may, since they give the names of neighboring property holders, lead to fuller information about Shakespeare's Blackfriars estate, not of itself a very promising subject, as Shakespeare left London so soon after purchasing the property—they can scarcely do more. In the meantime, an examination of the documents themselves renders possible several very probable assumptions as to the former owners of the estate and the occasion of the action.

1st. It seems clear that Shakespeare's property belonged originally to the estate of William Blackwell (the elder) mentioned in the deed of bargain and sale from Henry Walker. The deed says: "Part of which said tenement is erected over a great gate leading to a capitall messuage which

sometyme was in the tenure of William Blackwell, esquiour, deceased, and since that time in the tenure or occupacion of the right Honourable Henry, now Earle of Northumberland." The defendant's answer recites that he "likewise thinketh it to be true that the same [the capital messuage, the tenements, stables, edifices, and void grounds mentioned in the bill] were late the messuages tenementes and inheritances of William Blackwell the elder deceased, Henry Blackwell and William Blackwell the younger, and of Anne Bacon mother of the said Defend*t* or of some of them." Shakespeare's house is, of course, included with the others. That it belonged to the Blackwell estate is also indicated by the fact that, according to the deed Henry Walker, had purchased the house of Mathew Bacon, 15th of October 1604. 2nd. The estate of William Blackwell the elder, as is pretty clear from the second of the foregoing quotations and also from the bill, fell to three heirs, one of whom was Ann Bacon mother of Mathew Bacon. As appears in the decree, she had "lately died," and Mathew Bacon had become her sole executor. Ann Bacon was evidently a Blackwell; she had also been, according to the decree, executrix to her mother, and had by that means become possessed of one "letters Patents and certeyne Deedes evidencs and writings and mynum*tes* concernenge the said messuages and p*re*misses in the bill menconed." Of these papers the defendant confesses possession. 3rd. The suit seems to me to have been brought, in all probability, at the instigation of Sir Thomas Bendish. Shakespeare, perhaps, had nothing to do with it. Sir Thomas Bendish (see Burke's Heraldic History), son and successor of Thomas Bendish, esquire, was created a baronet, 22nd of May, 1611,* served in the office of High Sheriff for his county in 1618 and 1630, and is known to have accumulated much property. Bendish acquired property there; probably, (as he was the chief person and the only likely person), the capital messuage before mentioned, between the date of the deed from Henry Walker, 10th March, 1611-2, and that of the suit, 26th April, 1615. In the deed the capital messuage is spoken of as still being in the tenure or

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*"He was an Essex man of wealth and influence, and was the twenty-second person raised by James I, to a baronetcy soon after the establishment of that order in 1611. His son, also a Sir Thomas, was one of the chief partisans of Charles I. The other names—particularly Robert Dormer, the Bacons, and the Blackwells—are met with often in other documents, but without identifying or helpful evidence. The titles "Esq." and "gent" are too general to be of aid." The newly discovered Shakespeare documents, by Charles William Wallace. University of Nebraska Studies, Vol. V., p. 4. W. G. P.

occupation of the Duke of Northumberland. Henry Percy, ninth earl of Northumberland (see Dictionary of National Biography) was at that time a prisoner in the Tower under sentence by the Star Chamber to pay thirty thousand pounds, eleven thousand pounds of which was required by the King to be paid at once. He having failed to pay this, his estate had been seized and funds raised by leases; hence the significance of the word "occupacion" as well as "tenure." Northumberland paid the eleven thousand pounds, 13th November 1613, and the leases were recalled. It is probable that he sold this land to Bendish about that time, in order to raise the money for his fine. Such points as this could doubtless be found out without much difficulty by hunting up documents, as the writer in NEW SHAKESPEAREANA suggests. Sir Thomas Bendish, a man of growing wealth, may very well have seen to the assuring of his title. It may be, in view of this probability, that the decree is correctly dated 1614 and the bill and answer wrongly dated, 1615, although this is not probable. The Duke of Northumberland had, perhaps, acquired this property from William Blackwell (the elder) during the years 1585-90, while he was living in his family residence near St. Andrews hill, Blackfriars. The fact that Shakespeare's name appears in the bill of complaint as an interlineation, as though an afterthought, and that he is not mentioned by name in the decree, may indicate that he had little to do with bringing the suit. 4th. The principal holding is spoken of in the papers as a "capital messuage." This, I think, should be taken literally and not according to the secondary usage given in the New England Dictionary as that which is occupied by the owner of a property, containing several messuages. That is, it means a messuage held *in capite,* directly from the King. An indication of this is found in the fact that one paper, acknowledged in the defendant's answer is a "letters patents." Another thing which may indicate the known existence of such a writing, is, that one of the parcels of the deed recites that Henry Walker shall deliver "all and every the deedes, evidences, charters, escriptes, minimentes and writings whatsoever, which hee, the said Henry Walker, now hath, or any other person or persons to his use have or hath, or which he may lawfully come by without suite in the lawe." Such clauses were perhaps inserted in other deeds. As to their universality I am unable to say. 5th. In conclusion, I would say that Ann Bacon, as executrix, had come into possession of the "letters patents" covering the whole tract of land and probably also of deeds, etc., of earlier possessors than William Blackwell. She is referred to in the deed from Henry Walker as "Ann Bacon widow," which indicates that she was living at that time, and she perhaps still owned property in the

general holding, in as much as a plot of ground is spoken of as lately "enclosed with boards on two sides" by her. The "letters patents" and other papers may, therefore, very well have been left in her custody; at any rates, these I am sure are the papers referred to in the action.

HARDIN CRAIG.

"Thus, as above, one may see how beautiful it is to be a master of one's trade. Dr. Craig, in his studies of the Coventry Plays, has become a master of this subject."

W. G. PECKHAM.

ANOTHER NOTABLE DISCOVERY OF SHAKESPEAREAN MATTERS.

By the courtesy of Sir Henry Maxwell-Lyte, Deputy Keeper of the Public Record Office in London, we are enabled to accurately print the description of a second most important discovery of documentary evidence of Shakespeare's affairs in the last years of his life. Sir Henry sends us the following extract from the forthcoming: "Historical Manuscripts Commission Reports, Manuscripts of the Duke of Rutland, Vol. IV., Introduction,"—to wit: "A specially interesting entry records payments in 1613 to Shakespeare and Richard Burbage, the former receiving 44s. in gold for an "impreso" for the Earl, the latter a like amount for painting and making it. The payments occur among others for the preparations for a tournament which was held on the 24th March, and the "impreso" seems to have been a device and motto borne by the Earl. Shakespeare himself uses the word in this sense in *Richard the Third*. On the occasion of another tournament, Burbage receives payment "for my Lorde's shelde and embleance." The entry (for it is well to be exact, as we shall see in the conclusion of this paper) seems to have been found by a Mr. W. H. Stevenson, a well known English antiquarian acting for the British Historical Manuscripts Commission, in the Books of Household Accounts of the Sixth Earl of Rutland, covering portions of the sixteenth and seventeenth centuries; which are preserved at Belvoir Castle; in the Entries pertaining to the period from August 1612 to August 1613. The entry is made by Thomas Screvin and falls under "Paymentes for houshold stuffe, plate, armour, hammers, anvyles and reparacions, 1613," and is as follows:

Item, 31 Martii, to Mr. Shakespeare in gold about my Lorde's impreso, Xliiijs.; to Richard Burbage for paynting and making yt, in gold Xliiijs.—iiiili, viijs.

That within a scant two months two such important discoveries as the Chancery Documents unearthed by Professor Wallace—and this one, should be made in a field which has been supposed to be gleaned bare for thirteen generations—certainly since Halliwell-Phillipps's announcement August 13, 1870, concerning the Blackfriars Share-papers of 1635. (Minor records, mainly from Stratford, were published by him from time to time until 1884, all of which collected in his monumental work which he modestly called "Outlines of the Life of Shakespeare, but whose ninth Edition in two Imperial Octavos he left ready for the publishers at his lamented death)—is certainly remarkable. The gold shilling mentioned in the entry was better known as the "Angel" and was worth eleven silver shillings so that the payment to Shakespeare and Burbage was considerable. The occasion of the getting up of the "Impresso" (i. e. the tournament identified by the manuscripts Commissions, above) is mentioned in Nichol's "Progresses of James the First (Vol. II, page 90). As to the nature of this "Impresso" the quotation from Shakespeare's Richard the Third (given below is interesting, because, in the same Household accounts, at about the same time occur various references to his lordship's visits to the London playhouses. In Dr. Appleton Morgan's Shakespearean Myth, (1880), page 273, there is this quotation from a letter from Rowland White to Sir Robert Sidney dated October 11th, 1599: "My Lord Southampton and My Lord Rutland come not to the court but very seldom. They pass the time merely in going to plays every day." Which shows that the entries were not unusual.

These impressios were simply the emblem or devices of the nobleman or gentleman to be engraved on his plate, painted on his shield, embroidered on his table cloths, banners, regalia or the housings of his horses. They are common enough even with authors who put them on their title pages. To cite examples would be unnecessary. Sir Francis Drake, for example, had a ship in full sail upon a terrestrial globe led by hawsers guided by a hand stretched down from heaven. Lord Bacon had several. Authors put them on their title pages emblematic of the contents of their books. Nobody who had a fad or a fancy, or a favorite pursuit failed to express it in this wise: Drummond of Hawthornden wrote a book about them, a sort of "Ex Libris" book, as we would perhaps call it to-day. Bolinbroke's complaint of Bushy and Green that they "From mine own windows tore my household coat" (Richard the Second III. i 25) was probably an allusion to one of these emblems. It may not be uninteresting to recall that this very sixth Earl of Rutland had shared with Southampton, always a notable name in Shakespearean neighborhoods, inprisonment for complicity in that rebellion of the

Earl of Essex. But other notable names accrue. The wife of Roger, fifth Earl of Rutland, whose successor this sixth Earl was, was the daughter and sole surviving child of Sir Philip Sidney. In her father's spirit she patronized and encouraged the society of men of letters. Ben Jonson, composed at her instance a masque for performance at a Belvoir festivity. Both Ben Jonson and Francis Beaumont were her correspondents on literary matters, and frequent guests at her table, and both have left records of her interest in literature. At the date given this sixth Earl of Rutland was still celebrating his accession to the title, which he had then worn barely nine months. He had entertained the King and the Prince of Wales with splendid pageantry at Belvoir—on Lady Day 1573, being the eleventh anniversary of King James's accession he had appeared in a titling tournament at Whitehall and the trappings of the jousters upon that occasion are mentioned by the chroniclers of the period as surpassing anything before remembered. Possibly this very "impresse"—and it ought now to be unearthed—was the one his lordship used upon that occasion.

Was this "Mr. Shakespeare" our William Shakespeare? At the date, 1613, Shakespeare had retired to Stratford-on-Avon and was living at New Place, according to the Rev. John Ward, at a rate which impressed the good dominie as being at least 1,000 a year. That was probably an overguess, for £1,000 a year in 1613 could not have been much less than, at present values $25,000 a year, and some authorities would place it much higher. Shakespeare only paid £60 for New Place itself. (Dr. Halliwell Phillipps, who was the closest student of Shakespearean things that ever lived, declared that money in purchasing power was worth twenty-five times its value to-day). But it is sufficiently apparent from Rev. Mr. Ward's estimate that Shakespeare was living in a state beyond that of any other Warwickshire gentleman (the Lucys or the Cloptons no doubt excepted, but they were noblemen of very ancient estates). To say that a country gentleman living at his seat, the richest commoner and the biggest spender in his shire, would accept eight shillings for devising a seal or sign manual for a client or a friend appearss to be asserting a bit too much. There were plenty of Shakespeares living in those days. It was a common enough name, not only in Warwickshire, but in the city of Bristol, at the mouth of the Severn, into which the Warwickshire Avon runs. Mrs. Stopes in her "Shakespeare Family" (London, 1901) tells of several of "Mr. Shakespeares," any one of whom might have been the deviser of the Earl of Rutland's "impresse." A possible light, if not a very strong one, is perhaps cast upon a solution of this question by the fact that—these same household

accounts show that, again, (without associations with any Shakespeare) Burbage was again employed on the like work by the Earl three years later. On March 25, 1616, the Earl took part in the tilting-match at Court on an anniversary of the King's accession, and again his shield was entrusted to Burbage for armorial embellishment, and Burbage received 4.18—doubtless for further blazonry. It is interesting—if it was the Dramatist, who is mentioned, to note that Burbage was held to be of inferior social rank to Shakespeare. The prefix "Mr." being placed before Shakespeare's name only.

It may be urged that such discoveries as these, of material which has lain covert in London—under the very noses of these of former Shakespeare Societies organized to scour the landscape for Shakespearean vestiges—are morsels of pure luck!— Pure luck it certainly is— But it is the sort of luck that comes as the reward of conscientious patience—and of faithful toil. The old pleadings writ on parchments fastened together at their margins, lay quietly in the Public Record office until Professor Wallace deciphered them. The Decree was in a volume of Chancery decrees, a matter of fifteen inches thick and corresponding superficial area. How did Professor Wallace hit upon the name of Shakespeare in these? How many of our readers, with the fac-similes of the cramped handwriting of a portion only of these parchments before them, in this issue of NEW SHAKESPEAREANA, can find the name of William Shakespeare? It would be a sincere happiness if we could state that British recognition of Professor Wallace's achievement has been enthusiastic and heart-felt—that its value has been instantly appreciated and Professor Wallace himself—although an American—made a member of dozens of learned societies. We suspect, however, that the utmost that the discoverer can hope for will be that some newcomer with an acute sense of the commercial value of Shakespearean things will announce the discovery in a British newspaper, so head-lined as to prevent the impossibility of said newcomer being credited with the full glory of the Find!*

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*See "A Discovery about Shakespeare, by Sidney Lee"—The Times (London) December 27th, 1905.

DEPARTMENT OF TEXTUAL CRITICISM

Conducted by EDWARD MERTON DEY, ESQ.

[Contributions to this Department need not be typewritten. Correspondence should be addressed to Mr. Dey, P. O. Box 1063, St. Louis, Missouri, V. S. A.]

"THE WINTER'S TALE," I. ii. 146-50.—

"Pol." What means Sicilia?
Her. He something seems unsettled.
Pol. How? my Lord?
Leo. What cheere? how is't with you, best Brother?
Her. You look as if you held a Brow of much distraction;
Are you mou'd (my Lord?) (Folio).

It was long ago suggested by Hanmer that the line, "What cheer? how is't with you, best brother?" belongs to Polixenes, instead of to Leontes, as shown in the Folio, in which he has been followed by nearly all the modern editors, the latest editions not admitting any further question on the point.

The Folio reading is manifestly wrong, but it seems to have been overlooked that there is a further confusion in the distribution of the speeches quoted above, and that a portion of this line ("What cheer?") and the preceding words "How, my lord!" should be given to Hermione, as a continuation of her speech, when she turns from Polixenes to express wifely solicitude for Leontes. "My Lord" is her habitual expression in speaking of, or addressing, her husband (see lines 40, 61, 65, 87, and 150 in this scene and elsewhere in the play). The form of mutual address used by the two kings is "brother." Since the Folio distribution of the speeches in question is admittedly wrong, we should be guided in their rearrangement by the characteristic utterances of the speakers.

It will be noticed that

How my lord!
What cheer? how is't with you, best brother?

as usually assigned to Polixenes, contain two distinct inquiries and addresses —"How, my lord! (first address) What cheer?" (first inquiry) How is't with you, (second inquiry) best brother?" (second address)—in view of which fact and the foregoing reasons (the characteristic utterances of the speakers) I should distribute the speeches as follows:

Pol. What means Sicilia?
Her. He something seems unsettled.—How, my lord!
What cheer?
Pol. How is't with you, best brother?
Her. You look as if you held a brow of much distraction:
Are you mov'd, my lord?

While recognizing the cordial note and the propriety of the inquiry, indicating the necessity of restoring so much of this line to Polixenes ("How is't with you, best brother?") there seems something incongruous in the two expressions "my lord" and "best brother," as in the arrangement suggested by Hanmer, implying as they do different relations or character of intimacy, besides the fact that one of them is redundant. I believe that the restoration of "How, my lord! What cheer?" to the queen assigns to her an expression perfectly in character, and also shows that "How is't with you, best brother?" belongs to Polixenes, as seconding her kind inquiry.

E. M. D.

"As You Like It," III. 204-7.—

> "Good my complexion! dost thou think, though
> I am caparisoned like a man, I have a doublet
> and hose in my disposition?"

Dr. Rolfe, in his 1903 edition, repeats Warburton's "Let me not blush" as the correct paraphrase of "Good my complexion!" I believe it can be shown that this is not the thought the poet intended to express.

The explanation commonly given of "Good my complexion!"—that Rosalind appeals to her complexion not to betray her—is not in keeping with the situation. What was Rosalind afraid of betraying? Not her love for Orlando. No one can read the play and suppose Celia to be in ignorance of this. At the mention of the chain about the unknown lover's neck (L. 190), the thought comes to Rosalind that he may be Orlando. That she could not hope to control her colour, note Celia's remark (L. 191), "Change your colour?" This in itself should be enough to lose the case for the usual

explanation of this crux. After the change of colour had once betrayed her —supposing that anything could thereby be revealed to Celia not known to her before—is it reasonable to assert that she would then make an appeal to her complexion not to betray her? Rosalind, in a perfect fever of impatience, is coaxing Celia to divulge the name of the unknown lover. The speech is addressed to Celia. Rosalind has no thought of herself or of caution with her dearest friend; her mind is fixed entirely upon the information she is trying to gain, and in this light we must interpret the speech.

One error has been in neglecting to take the proper meaning of "complexion." Malone long ago said that "Good my complexion;" meant "my native character, my female inquisitive disposition, can'st thou endure this?" He was right as regards the meaning of "complexion," in that reference is made to the feminine disposition, but he stopped short of the full meaning in its application to Celia, as the woman addressed.

"Good my complexion!" is a hurried expression and very much condensed. "Good" (as often in Shakespeare) is here used without the name of the person addressed—"Good (Celia, who art of) my complexion (a woman, and therefore of like impatience), dost thou think (that my present garb changes my disposition)? "Good" is a personal, conciliatory form of address, and proves that the words are spoken to Celia. "Complexion" virtually. takes the place of "Celia" understood, so that "Good my complexion!" is the address. As stated, "complexion" here means temperament, or "disposition," which Rosalind uses as a synonymous term, or, as here applied, an impatience where knowledge is withheld regarding a matter of the heart. With this idea of "complexion" and its application, the entire speech holds together. Rosalind's further argument, after her first exclamatory appeal, is that the mere fact of her being "caparisoned like a man" does not change her woman's nature, and she pleads with Celia to sympathize with her impatience. The coaxing, personal appeal in "Good my complexion," so fully supported by the following words of the speech, appears unmistakable.

E. M. D.

"As You Like It," I. i. 148.

Oliver—I'll tell thee Charles, it is the stubbornest young fellow of France? Has this slip been commented on? No doubt the reference to France comes from the source of the Play.—Euphnes's Golden Legacy.

Are there similar evidences elsewhere of this sort of carelessness—i. e., neglect to change reference to the situs?

Charles M. Holt.

Montreal, Canada.

"Merchant of Venice," IV. i. 343.

Be it but so much,
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor scruple.

Reading carefully, one perceives that this is nonsense verbally—though of course the sense is obvious.

But, for "or" in the third line, read "of"—or else supply the word "in" after the or, and it reads what it ought to mean, namely, that the minutest atom more or less than the pound of flesh, would make Shylock a murderer. On the other hand, "so much as makes it light or heavy in the substance" might mean the "substance" en bloc! on Halliwell [Phillipps] principles that no word must be added to Shakespeare's text unless all inference of typographical rectification be first exhausted. It seems to me that the simplest rectification of this passage would be to read "Of" for "Or."

J. Harold McChesney.

"Much Ado," II. ,i. 263.

You shall find her the infernal Ate in good apparel.

L. L. Lost v. 2. 694.

More Ates, more Ates! stir them on! stir them on!

K. John ii. 1. 63.

An Ate, stirring him to blood and strife.

J. Caesar iii. 1. 271.

Caesar's spirit, ranging for revenge, With Ate by his side.

Professor Craik's note on the above passage from Julius Caesar is as follows:

"This Homeric goddess had taken a strong hold of Shakespeare's imagination. . . . Where did Shakespeare get acquainted with this divinity, whose name does not occur, I believe, even in any Latin author?" —Craik's English of Shakespeare, Rolfe's Edition, p. 299.

In their "First Folio Edition" the Misses Porter and Clarke offer this contribution to the discussion:

"Goddess of infatuation and discord in the 'Iliad;' book xx., and, in the 'Aeneid,' book vii., especially associated by Virgil with Bellona, the Roman goddess of war. So she is referred to here and in 'John,' II. i. 67, as 'stirring . . . to bloud and strife!"

Which is right? I have made a diligent search of the seventh book of the "Aeneid" without success.

Isaac Hull Platt.

MARGINALIA

THE REV. THOMAS CARTER WRITES US FROM LONDON A COURTEOUS letter saying kind things about NEW SHAKESPEAREANA, but objecting strenuously to our review (ante, page 36) of his "Shakespeare and Holy Scriptures," The Worthy Doctor while admitting that some of his parallelisms are "strained," will still have it that, deleting these, "there remains yet "an immense amount of evidence," to prove that the Scriptures were the vade mecum of the Author of The Plays. (We put it that way; for, according to Dr. Carter's notion, things can be proved from parallellisms; and if they can be, then Bacon has been proved over and over again to be the author of the Plays; and we never said that Bacon was not a reader of the Bible—indeed, many wise men think that he was mainly responsible for the King James Version). This "immense amount of evidence," by the way, was what our Reviewer failed to find in Dr. Carter's compilation of the "parallelisms!" As to the main contention—that Shakespeare was a Puritan—Dr. Carter writes: "In my 'Shakespeare, Puritan and Recusant' (which deals with the life of John Shakespeare, the poet's father), I have, by adducing contemporary documents shown the following: (1) That John Shakespeare came to the front in the strongly Protestant first years of Elizabeth. (2) That he superintended the renovation of the town chapel when the roods, crucifixes, and images were swept away. (3) That on several occasions he was appointed on deputations which were sent up to the Puritan Parliaments of 1570-80. (4) That, on October 10, 1571, he was Chief Alderman when Romish vestments, copes, stoles, maniples, etc., were cleared out and sold. (5) That he refused to pay a levy which had for its object the repression of Puritan feeling. (6) That he left the Council when enactments against the Puritans were being enforced in Stratford. (7) That he was included in a Recusancy Return in the section of those who were expected to attend the Parish Church, and not in that which dealt with Romanists. (8) That he was Bailiff and Chief Alderman of Stratford when men like Thomas Hunt (afterwards deprived of his living at Luddington, for Puritanism) were appointed schoolmasters of the Borough School. (Hunt was

William Shakespeare's schoolmaster). (9) That Henry Shakespeare of Snitterfield, John Shakespeare's brother, was fined and excommunicated on account of his contumacy "for not havinge and wearinge cappes on Sundayes and holy dayes to the Churche, according to the form of the Statute." (10) That John and William Shakespeare had as ministers in Stratford, Dr. Byfield (whose Kinsman Nicholas is the well known Puritan commentator, and Admiram, who was clerk of the Westminster Assembly) John Trapp, and Thomas Wilson. His father was accused of holding conventicles, and John Hall was one of his most vigorous supporters. (11) That William Shakespeare's favorite daughter Susannah married John Hall, who was a somewhat narrow Puritan, and that the poet lived at New Place with them. (12) That the Shakespeare family until the race died out, was well known for its stalwart Puritan nonconformity.

The greatest genuis does not invent his vocabulary (although he may invent a number of words he needs to form it), and anyone who takes the trouble to study my book will see how fully the Holy Scripture has given Shakespeare both thought and word. A man does not learn the Bible by intuition. Shakespeare either learned it in childhood, in home and school and church, or in adult years. If in manhood, it would be a proof of Shakespeare's piety, if in childhood the presumption would be that he was trained in a Puritan home, for Roman Catholic piety has never been fostered upon Bible training. What I say, then, is that William Shakespeare was brought up among zealous Puritans, under a Puritan Schoolmaster, that he lived with zealous Puritans and died among them, and that while it might have been an easy thing for a man of Shakespeare's type to live with Puritans, it was another and a very different thing for zealous Puritans to live with him, and to enjoy a close and unbroken fellowship. An Atheist or a Romanist would have had a bitter lodging with men like the Byfields, the Wilsons, and the Halls. I am hopeful that some of your writers who are expert in questions of textual criticism will say something of the light thrown on many obscure passages by a knowledge of the words and thoughts of the Bible, and I have instanced a considerable number of cases where it is impossible to understand the Shakespearean allusion without this knowledge of the Word of God."

So far as we can make it out, Dr. Carter's syllogism in 'Barbara,' is: (1) No Puritan would engage in Theatrical pursuits. (2) Shakespeare DID engage in Theatrical Pursuits. Ergo Shakespeare was a Puritan. The war between Puritanism and the Stage kept things boiling for all concerned for almost half a century in spite of Elizabeth's efforts to banish polemics from

her already too complicated politics. But Dr. Carter has overlooked it as completely as he has overlooked those acts and scenes and situations in the Plays and Poems which would have thrown a Puritan into a collapse, or the thousand other matters of detail, vocation, environment, commercial interest, and the like which place Shakespeare and Puritanism as far asunder as the poles!

And while a Stratford schoolmaster might have been a Puritan—in the required years—there were certain laws of the Realm (such as those which required youth to present themselves once a month, not to their schoolmasters, but to their parish priests for catechising), which would have prevented the pupil from being a Puritan, just because his schoolmaster was a Puritan?

We concede that Shakespeare's children married Puritans. That may have been their mother's doings. But Shakespeare himself could not have come under Stratford-Puritan influence until he came to make his home in Stratford, which was not until he had finished his stage and Dramatic career and retired upon his income. The Rev. Richard Byfield, is, we believe, understood to have been a Puritan in sympathy, but he was only Vicar of Trinity parish from 1596 to 1610 during which years William Shakespeare lived in London. His successor, John Rogers, may have been as Puritan in sympathy as in name for aught anybody can ascertain, but he is not known to have had anything to do with Shakespeare further than to officiate at the funeral, as the funeral and interment were in Trinity Church where Shakespeare was baptized (certainly not by Puritan formularies). As for "John Trapp and Thomas Wilson," the latter did not become Vicar until 1619 when Shakespeare had been dead three years, and the former was appointed Vicar in 1682, sixty-six years after the dramatist's funeral. As to Dr. Carter's remaining statements numbered 1-12 inclusive, they are not conceeded, but—even if agreed to—do not affect the question at all; except that, in the utter absence of other facts more germaine to the question, they might suffice to base a personal opinion which could only stand on its merits as probable or improbable: For example—that Henry Shakespeare of Snitterfield (who may or may not have been William Shakespeare's uncle—was excommunicated for not wearing a statute-cap—would not prove what William Shakespeare's religion was! John Shakespeare, the father, was of the old faith (as we have already given so many of our pages to demonstrating) and would not come to church. The entry in the town records that he did not come to church "for fear of processe for debt" deceived nobody, for civil process could not have been served on a Sunday, even if John

Shakespeare had not lived in Stratford on all the other days of the week, and it could have been served by nailing it to the door of his domicil at any time on a week-day! The friendly town-officer who made that entry in John Shakespeare's case, may have supposed it might serve. And as to Dr. Carter's proposition that Shakespeare could not have lived in a Puritan neighborhood without being a Puritan himself—possibly the same sense of values which led the honest folk who "cleaned out Romish Vestments, copes, stoles, maniples and so on—and "sold"—instead of destroying them —might have tolerated a gentleman who lived in the greatest house in town and farmed the tithes, and was consulted about Enclosures!—[In closing this discussion we may note that other references to it in our pages are—ante, Vols. I, page 84. III., page 50. In "Digesta Shakespeareana," (New York Shakespeare Society, 1887, Vol. II., pages 181-184), are cited titles of thirty-five books and magazine articles discussing Shakespeare's Religion. And in 1899, "The Religion of Shakespeare, by Rev. Henry Sebastian Bowden—which bears the Imprimatur of Cardinal Vaughan—sums up the controversy most ably for the Catholic side of the case. In 1900, Dr. Morgan added to the fourth edition of his "Study in the Warwickshire Dialect" a chapter discussing exactly what Dr. Carter (above) asks for—namely the light thrown, etc. Dr. Morgan—after quoting in full the statutes of Elizabeth which would have compelled Shakespeare as a boy to attend the Parish Church and its monthly catechisings—queries whether the diction of the English Prayer Book may not have insensibly influenced his writings.—Editors New Shakespeareana.]

"The Bankside Restoration Series." "The Bankside Shakespeare," the publication of which was begun by The New York Shakespeare Society in 1885, and completed in 1892, was distinctly—since the publication of Mr. Halliwell's [Phillipps.] Sixteen volume folio Shakespeare in 1864, the most important single work in the field of Shakespearean Editorship—(and both works, by the way, are at present almost as rare as the original first four folios themselves)! The idea of the Bankside, to parallel the first folio of 1623—the great folio—with the earliest Quarto text—was unique, viz.—to place before students at a glance the actual and wonderful growth and advance in the art of Shakespeare himself. The Society now proposes—as our advertising columns have for several issues announced—to supplement this Bankside series by the addition of nine volumes to parallel, with the same Textus Receptus (the First Folio) a text showing how in the opinion of Shakespeare's successors—the dramatisits of the Restoration period—he ought to have written, to conform to the "enlightened taste"

of the age of Charles II. The system will be the same, namely, the Bankside Restoration Shakespeare will print Shakespeare's text from the Folio of 1623 on one page, and on the opposite page the same play as it was rewritten by certain dramatists of the Restoration period.

Undoubtedly, the drama reached its highest degree of perfection during the reigns of Elizabeth, James the First, and the early part of the reign of Charles the First; but, after the dethroning of Charles the First, and when Puritanism had full sway, the drama was prohibited and the theatres were closed, and when Charles the Second ascended the throne, he brought with him from out of France, where he had spent the most of his long exile, the French ideas and the French tastes as well as the French vices of the age; one of these French ideas was—that when the London theatres were again opened, a strict conformity to the Three Unities so dear to the heart of Aristotle, ought to prevail. It was always claimed that Shakespeare lacked art, that is, that he did not conform to these unities, and critics like Rymer, Gosson, Gildon, St. Evermond, Dennis, accommodating themselves to this idea were rather caustic in their criticisms on Shakespeare and his art, and the quarrel between the adherents of Ben Jonson on the one hand, and the adherents of Shakespeare on the other. (Jonson conforming to these unities, at least ostensibly, and Shakespeare not) had been carried on vigorously and vindictively up to the closing of the theatres, and was readily taken up again upon the re-opening of the theatres at the time of the Restoration. The adherents of Jonson were re-enforced by the King, who favored everything that was French; so, upon the opening of the play houses, dramatists were put to the wits end to supply the demand for new plays, and readily turned to the plays that had been once so popular and sought to adapt them to the stage of the period and to make them popular by conforming them to the unities which were now regarded as so essential, as well as to make them represent the habits and customs of the people of that period more nearly than did the plays as they were written by Shakespeare. The age was undoubtedly a dissolute and corrupt one, and we will find that the plays of this period reflect this lewdness to a marked degree. Southey in his life of Cowper says "one effect of the Restoration had been to lower the standard of poetry," and that was particularly true of dramatic poetry." For as Hamlet says, "Suit the action to the word, the word to the action, with this special observance, that you o're-step not the modesty of nature: for anything so o're done is from the purpose of playing, whose end both at first, and now, was, and is, to hold as 'twer the mirror up to nature, to show virtue her feature, scorn her own image and the very age and body

of the time his form and feature." I quote from the quarto edition of Hamlet published in 1676 with Betterton's name in the list of players acting the title-role! It is rather singular that what I have above quoted is marked for omission in this edition, when being acted, and was omitted by Betterton on the stage at the Duke's Theatre. Dramatic poetry responds more quickly to the customs of the age than poetry generally—as it holds a mirror up to nature, so nature reflects itself from the play; and that is nowhere better shown than in this period of which I now speak. The age is reflected in its plays, and Shakespeare's plays were made over so as to reflect that age. There was not enough blood-thirstiness in them, so Ravenscroft re-wrote Titus Andronicus and added horror to horror and murder to murder. Mr. Rymer thought that the hero of the tragedy should never be a weakling, and so Tate re-wrote Richard the Second, and made the weak King a hero so as to conform to Rymer's dicta. Because the theatre-goers of the period liked to be amused and to go home happy, the same Tate re-wrote King Lear and made Cordelia marry Edgar, and the play end happily with Lear restored to his divided throne. Nothing that Shakespeare did, could satisfy this age, and so, though in his last and perhaps the most profound of his dramas—The Tempest, he did conform to all the unities and excelled all the sticklers therefor on their own ground,—yet, Dryden and D'Avanant were not satisfied, but had to re-write that noble play, and in the language of Southey "How can we explain or excuse the obliquity of taste and obtuseness of feeling in Dryden and D'Avanant, (a poet of higher grade) when they joined in interpolating The Tempest with their own base inventions,"—

The changes which took place in the drama were in all respects for the worse. It was thought that Shakespeare erred in having any element of comedy in his tragedies. Yet, Tate introduced it in his Richard the Second. The critic Dennis found fault with Shakespeare "for having the Menenius in the play of Coriolanus turned into an arrant buffoon."— Yet when he tried to re-write the play he had a lot of low comedy in it; and Dryden declared "that few tragedies of that age could succeed unless heightened with a coarse mirth." A recent and able writer, Prof. Lounsbury speaking on this subject says, "Belief in the impropriety of introducing the humorous into tragedy, like the belief in witchcraft, was never outargued; it was simply outgrown. A change in the attitude of the human mind on this point took place during the century apparently without any appeal to reason. It was outgrown because the practice of Shakespeare prevailed, by the mere weight of his example. Here, as in other ways, he has been his own best advocate." Most of the men who understood to improve

on Shakespeare are now only known by the curious student of the drama who finds that their very names even, are kept from oblivion, by the fact of their being hitched to Shakespeare by their efforts to improve his dramas; and here again Prof. Lounsbury says: "The steadily increasing appreciation of Shakespeare superiority not simply as a poet, but as a dramatic artist, is obervable in the steadily increasing tendency that went on during the eighteenth century to reject the alteration which had been made in his plays by so-called improvers and to return to the form in which they had been originally written." And since, the very names of these improvers are lost to the ordinary student and the plays as re-written are inaccessible to the ordinary reader, the New York Shakespeare Society is making another distinct contribution to the literature of Shakespeare, in publishing this series which will soon be issued from The Shakespeare Press. Each play will be edited and an introduction written by some member of the Society. The Lear as re-written by Nahum Tate, who says in the dedication of his version of Lear to the friend to whom it was addressed "that the original was a heap of jewels, unstrung and unpolished and yet so dazzling in their character that he soon saw that he had gotten hold of a treasure," (he then proceeded to polish the jewels and to string them by taking unheard of liberties with Shakespeare's text). This play will be edited, it is hoped, by the President of the Society, Dr. Appleton Morgan, who will be the general editor of the series. The Troilius and Cressida as re-written by Dryden (of which in the preface to the first edition of 1679 he says "I undertook to remove the heap of rubbish under which many excellent thoughts lay buried," "accordingly I remodeled the plot, etc."—will be edited and an introduction prepared by Dr. Isaac Hull Platt, and the writer of this article will prepare the General Preface to the Series, and edit the initial play—the Timon of Athens which Thomas Shadwell boasted he had "made into a play." All these plays will be prefixed by careful chronicle histories by way of Introduction. Of all the men who undertook to improve on Shakespeare perhaps Shadwell had least poetic ability, and was therefore less likely to do justice to Shakespeare; yet his performance will vie well with that of abler men, and his dramas generally show a better picture of the age than those of others, to such an extent that Macauley particularly commends his dramas to those who wish a true picture of the age, and certainly in "Epsom Wells" and The Squire of Alsatia this picture is given.

The remaining plays will be prepared by other members of the Society, and as fast as assignments are arranged, due announcement will be made. The fact alone that these "Restored" plays are well-nigh impossible to be

procured, the ordinary student of English drama at once shows how invaluable this new venture of the Society really is.

WILLIS VICKERY.

MRS. STOPES MAKES STOUT DEMURRER TO MR. REILLEY'S ASSERTION (ante, page 7) that Shakespeare's family never made the slightest effort to spread his fame into posterity. She considers that they undertook to do this by what they considered the surest way, to wit, by epitaph and mortuary and monumental inscription! But we will let Mrs. Stopes file her own demurrer. "May I point out to Mr. Reilly some facts concerning the family which he fancies treated Shakespeare with contumely through silence? Is there any other poet's family who talk of their Genius? Did even Bacon's family breathe elegies after him? Did Edmund Spenser's children glory to posterity after their father? Too much is expected of Shakespeare's kin. Does Mr. Reilly ignore the words placed on the Stratford monument, which —whether selected by the family or by a stranger—must have been approved by his daughters? They appeared on that tomb before Dugdale drew it, at least, which I take to have been in 1636, "Judicio Pylium, arte Maronem. Terra tegit. Populous moeret. Olympus habet." "Stay Passenger why goest thou by so fast? | Read: if thou canst whom Envious Death hath plac't | Within this monument Shakespeare with whome | Quick Nature dide Whos name doth decke ys tombe | Far more then cost—Sith all that he hath Writt | Leaves Living Art but page to show his Witt." Does Mr. Reilly also ignore the reminiscence in his daughter's epitath, "Witty above her sex * * * something of Shakespeare was in that * * *" etc. Does he forget that the only colloquial words of Shakespeare are preserved in the diary of his cousin Thomas Greene—that he (Shakespeare) could not abide the enclosing of Welcombe. His daughter commemorated her father in the name of her son "Shakespeare Quiney." Among the Harts also "Shakespeare" was used as a Christian name. It is not surprising when one considers the period and the circumstances that the family should have commemorated Shakespeare in no other way than by a substantial monument, which would bear the strongest and most permanent evidence of his personal recognition! In regard to the supposition that Shakespeare's widow married again, I can only say that no one accustomed to Parish Registers could for a moment believe it. Had there been a marriage License or the registration of any marriage using the required names, "James" and "Shakespeare," these might have been squeezed into evidence. Standing alone, the bracketting of the two names in the Book of Burials suggests at most, that the two women were buried on the same day and at the same time, "Master"

and "Mistress" were, in those days, titles as sure a sign of gentle folk as "Sir" or "Lady" are to-day. "Mistress Shakespeare" was too well known to need further description. They would not have said "Uxor Guglielmi Shakespeare" seven years after Shakespeare's death. Had she been a poor woman she would have been called "Widow Shakespeare." Had she been the wife of Richard James, the words would have been either "nuper vidua Guglielmi Shakespeare uxor Ricardi James," or "Mrs. Anne Shakespeare alias James." Anne Shakespeare would not have desired to be buried in her first husband's grave had she married a second, and probably her daughter would not have raised to her so touching a remembrance of untroubled affection. Now, as to Dr. Hall—His book is entitled "Select Observations on English Bodies or CURES, both Empirick and Historical performed on many Eminent Persons in Desperate Diseases." This title gives us two fragments of negative evidence concerning Shakespeare. First, that he was not often seriously ill, requiring a doctor's advice. Second that, when he did fall ill, Dr. Hall was unable to "cure" him. Dr. Hall only recorded, it seems, his "Cures"—among which he recorded the treatment of his wife and his daughter, (which is suggestive)! Those who have studied Dr. Hall's book, note that the earliest date connected with a "cure" is 1617—which would quite exonerate Dr. Hall from neglecting to record any case he might have treated before 1616. There are, however, a good many undated cases, which might have been earlier. But they are all "cures." I have also to challenge Mr. Reilly's statement that Gilbert Shakespeare was buried in St. Mary Ovary Church. There is no support for such an assertion in the Registers of that church. Perhaps Mr. Reilly was thinking of Edmund Shakespeare who was buried there in 1607. And when letters such as this Mr. Ward's—(who starts these gloves down with a pedigree from Shakespeare)—are quoted, one ought to notice obvious errors. For instance, the gloves now preserved by Dr. Furness are said by this John Ward to have been given him by one "William Shakespeare, who on delivering them to me, [John Ward] said: 'Sir, these are the only property that remains of our famous relative. My father possessed and sold the estate he left behind him; and these are the only recompense I can make you for this night's performance,'" etc., etc. Now, nobody knows better than Dr. Furness that under Shakespeare's will no inheritance devolved upon any one of the name of Shakespeare. The only ones of his blood inheriting, were his daughters Susanna Hall and Judith Quiney, and his sister, Joan Hart. Yours very truly, C. C. STOPES.

A CORRESPONDENT OF OUR ESTEEMED CONTEMPORARY, *The Dramatic Mirror*, expresses the hope that the Board of Trustees of the Birthplace is at last

to experience some amelioration of its uselessness, by the elevation, vice Sir Henry Irving, deceased, of a Mr. F. R. Benson, to a Life Trusteeship. The *Mirror's* correspondent admits that up to the present time, this Board has found nothing to do but to guarantee the Stratford-on-Avon Aldermen whenever in frugal or merry mood, they proceeded to pull down and cart away to the dump heap some vestige of Shakespeare. But he thinks that now Mr. Benson—who is an actor, who has presented more Shakespearean plays (thirty-three out of thirty-seven) than any other actor that ever lived—will change all this!

We regret this writer's bitterness—at least, something has been done! If he had been a reader of NEW SHAKESPEAREANA, he would have learned that the Stratford-on-Avon Aldermen have already saved a pretty penny by heating their new Public Library with the heating plant used by the Industrial School, which required only the razing of the house in which Shakespeare's Will was drawn (by Francis Collins—Shakespeare's Lawyer, who lived therein)! And surely—as Shylock saith, "Thrift is blessing, if men steal it not." The *Mirror's* correspondent will find our article ("How to heat a Library at William Shakespeare's Expense. Wherein is set forth a Pleasing Delineation of The Stratford-on-Avon Alderman in Action, together with the Passing of Henley Street," ante, Vol. III, page 6) very informing indeed!

The aforesaid economically-heated Library, by the way, has lately been making great strides toward usefulness! According to *London Opinion and To-Day* of February 3rd, 1906, this Library has lately received a gift of seven thousand volumes—being seven thousand copies "on heavy paper and in large, clear type," of a Mr. Sidney Lee's plea for the demolition of Henley Street in the summer of 1904, presented by no less a gentleman than Mr. Lee Sidney Lee himself—doubtless with his autograph in each copy. Plenty of standard literature will go far to set off a little salvage, here and there, in the caloric! What makes the gift most opulent is the fact that the entire edition of this Invaluable work consisted of only seven thousand copies!!

THERE HAS BEEN ESTABLISHED, UNDER AUSPICES WHICH APPEAR TO promise permanence, an Association christened "The American Playgoers." It announces its objects to be to promote an intelligent interest in the Drama and kindred Arts, and a realization of their highest possibilities; to attend all productions of new plays and musical dramas and to criticize the same in a fair and impartial manner; to bring authors, actors, audience and managers into closer and better relations with each other; when expedient, to produce new plays under the direction of the Governing Board; and to

issue a publication to be called "The Playgoer" which shall represent the views of the playgoer. We shall watch the proceedings of this new Society with constant interest. The Secretary's office is at 9 East 22nd Street, New York City.

Our frontispieces in this issue present three recent idealizations of Shakespeare by German artists. That they digress from the conventional is the less justifiable, we think, when the portrait of Richard Burbage—(also reproduced herewith as a frontispiece) makes it apparent that the Elizabethan type was too distinctive to be lightly departed from. Further examples of modern idealizations of Shakespeare will be presented during the current year. The Weimar Statue represents Shakespeare as leaning on a pedestal, clad in the doublet and hose so generally (but, as we suggested in our last Marginalia—probably not correctly) assigned to him, and in a contemplative mood. It is the work of Professor Otto Lessing, whose most famous work otherwise is the Roland at Berlin. The portraits by Kramer and Adolph Menzel, are curious, rather than sympathetic, though certainly in every lineament Germanesque!

At a stated meeting of The Shakespeare Society of New York, Professor Charles William Wallace, assistant Professor of English in the University of Nebraska was elected an Honorary Life-member of the Society, in recognition of his distinguished services to Shakespearean Investigation—in the Discovery of the Chancery Documents of 1615.

The Society records with regret the death at his late residence on Brattle Street, Cambridge, Massachusetts, of another of its prominent members, Mr. John Bartlett. Mr. Bartlett's name is known wherever the English language is spoken, by his "Familiar Quotations." A hand-book which, although often enough imitated, still remains the best work of its kind extant. But his services to Shakespearean study were immense. His concordance to the Plays and Poems, which gives the continent line of the Play or Poem for every radient word, eventually therefore, repeats every line of Shakespeare from two to five times. By giving every notation by act, scene and line the labors of the student are indefinitely simplified and Mr. Bartlett had the thanks of millions, and will have the thanks of millions yet to be. Mr. Bartlett was in his eighty-third year.

PUBLISHER'S DEPARTMENT.

Our able and conservative London contemporary *Baconiana,* for January, 1906, makes this announcement:

"It has been our agreeable task to chronicle from time to time a friendly reference to 'Baconiana' from the pages of the quarterly Magazine of the Shakespeare Society of New York. The conductors and editors of NEW SHAKESPEAREANA have consistently displayed a courtesy and friendliness towards their Baconian *confreres* which is in sharp contrast to the impudence and petulence of most English "men of letters." The editors of NEW SHAKESPEAREANA and BACONIANA have now the pleasure to announce that they have made experimental arrangements to exchange a certain number of their respective magazines; that is to say, that members of the Bacon Society will receive in future not only 'Baconiana' but NEW SHAKESPEAREANA, and will thus be in a position to glimpse both aspects of the controversy. Eventually we trust satisfactory arrangements will be concluded by which the two publications may, without any loss of identity, double their usefulness. Both are pursuing the same goal by converging pathways, and sooner or later they must meet as fellow travellers."

Our esteemed contemporary's suggestion is that each Quarterly, on receipt of an inconsiderable addition to the annual subscription price, will provide that the respective subscribers to NEW SHAKESPEAREANA and to BACONIANA will receive from the home office of each magazine, its Quarterly issues. Will our subscribers please cause us to be notified if such an arrangement, to begin with the July, 1906 issue, will be congenial to them?

Books Received

187. Dramatists of To-Day, Rostand, Hauptmann, Sudermann, Pinero, Shaw, Phillips, Maeterlinck. Informal Discussion of their Significant Work. By Edward Everitt Hale, Jr. Cloth, 12mo, pp. 236. New York: Henry Holt & Co.

192. The Shakespeare Symphony. An Introduction to the Ethics of the Elizabethan Drama by Harold Bayley. Cloth Oemy, 8vo. London: Chapman and Hall.

193. The English Religious Drama. By Katherine Lee Bates, Wellesley College. Cloth, pp. 254. New York and London: The Macmillan Company.

194. William Shakespeare in seinem Werden und Wesen, von Rudolph Genee—mit einem Titelbild, "Shakespeare" von Adolph Menzel. Paper, 8vo, pp. 472. Berlin: Verlag von Georg Reimer. 9 marks. Gebunden 16 marks.

195. The Romance of Gentle Will. A hitherto unpublished chapter in the story of the Immortal Bard. By Clyde C. Westover. Cloth, 12mo, pp. 297. New York and Washington: The Neale Company.

196. Shake-speare's Sweetheart. By Sara Hawks Sterling. Art canvas, Sq., 8vo, de luxe; inlaid covers; illustrations in color and decorated margins in sepia and black. Pp. 281. Philadelphia: George W. Jacobs & Co.

197. The Plays and Poems of Robert Greene. Edited with Introductions and Notes by J. Charton Collins, Litt. D. Professor of English Literature in the University of Birmingham. 2v., 8vo., pp. 318-414.

198. The Picture Shakespeare. 5 x 7½. Cloth, pp. about 150. One play to a volume. London, Glasgow and Dublin: Blaekie & Co.

199. The Simple Cobbler of Aggawam in America, willing to help 'mend his Native Country, lamentably tattered both in the Upper-Leather and Sole, with all the honest stitches he can take. And as willing never to bee paid for his work; by Old English wonted Pay. It is his trade to patch all the year long, gratis. Therefore I pray Gentlemen keep your purses.

By Theodore de la Guard. The Fourth Edition with some amendments. London: Printed by J. D. and R. I. for Stephen Bowtell, at the Signe of the Bible in Pope's-Head Alley. 1647. Reprint edited by Thomas Franklin Waters, A. M., President of the Ipswich Historical Society. Royal, 8vo, paper, pp. 132. Salem, Massachusetts: The Salem Press.

200. Bacon's Nova Resuscitatio, or the Unveiling of His Concealed Works and Travels. By the Rev. Walter Begley, Discoverer and Editor of Milton's Nova Solyma. Author of "Is It Shakespeare," "Biblia Cabalistica," "Biblia Anagrammatica," etc. 3v., cloth, pp. 234-310-226. 12mo. London: Gay and Bird.

201. Marlowe. A Drama in Five Acts. By Josephine Preston Peabody. Roxburge. 12mo, pp. 106. New York and Boston: Houghton, Mifflin & Company.

202. The Bankside Shakespeare. The Comedies, Histories and Tragedies of Mr. William Shakespeare. As presented at the Globe and Blackfriars Theatres. Circa 1591-1623. Being the text furnished the Players, in parallel pages with the first revised folio text, with critical Introductions. Edited by Appleton Morgan. Vol. XXI. Love's Labour's Lost. The Players Text of 1598 with the Heminqes and Condell Text of 1623. With an Introduction touching the Question whether this Play was written or only "newly augmented by" William Shakespeare, by Isaac Hull Platt. The Shakespeare Press.

203. Shakespeare probleme—von Emil Mauerhof. 8vo, paper, pp. 312. Kempten und Munchen. Verlag der Iol' koselschen Buchhpaudlung. 3m.

204. With Walt Whitman in Camden—[March 28-July 14, 1888]. By Horace Truubel. Crown, 8vo, cloth, gilt, pp. 473. Portraits. Boston: Small, Maynard & Co.

205. Walt Whitman. (Vol. xxvi of The Beacon Biographies). By Isaac Hull Platt. 16mo, pp. 147. Boston: Small, Maynard & Co.

206. An examination of an old manuscript preserved in the Library of the Duke of Northumberland at Alnwick. By T. Le Marchant Douse, B. A. Square Folio. 13 x 10 in. Full page facsimiles. Pp. 12. London: Taylor and Francis.

187. These are brisk and entirely readable essays, dealing lightly, from the standpoint of a Play goer, with the leading Dramatists of the day. Rostand, Hauptmann, Sundermann Pinero, Phillips, Bernard Shaw. Mr. Bernard Shaw is his own reviewer, and keeps the newspapers supplied with his own critical comments upon himself—(in which, by the way, Mr. Shaw comes out always ahead of everybody, Shakespeare or anybody else)! So

Mr. Hale's readers can pass the pages devoted to Shaw without any loss to Mr. Shaw. Mr. Hale is—and properly so, we think—an admirer of all his Dramatists, and gives them full praise for all their work. He runs in a little narrative of each play discussed which is almost as good as seeing it staged. He adds also, a very convenient list of first performers (or publications) of the Plays he discusses.

193. Miss Katharine Lee Bates, in this work: "The English Religious Drama" passes with a dainty touch and a humor, all too carefully suppressed, over the unattractive and repulsive career of The Miracle Play, which, like many another Institution now happily disappeared, is best sympathised with at the greatest distance. Crass, puerile, revolting—pathetic only in that it was the struggle of a letterless Dramatic impulse after expression—wicked, in that it was an attempt of Priestcraft to still more tightly rivet the fetters of the common mind—Miss Bates's fine touch makes the narrative actually attractive even to a somewhat jaded re-reader of the familiar field! Miss Bates's chapter on "Dramatic values" is thoughtful and of value for original appreciation and a certain fineness (we had almost said—finesse) of expression. We cannot forbear a quotation: "There are two ways of regarding our old Miracle Plays. Many students think of them contemptuously as the primal dramatic chaos out of which the Elizabethan stage arose—not by evolution but by divine Fiat. Let there be Shakespeare; and there was Shakespeare! Others see in this five centuries growth, not merely the dramatic elements, but those displayed on a grand scale, and already shapen into a huge rough-hewn majestic gothic Drama. They see in the Miracle Play not merely collision but * * * all the passion that surged through the great child-like mediaeval heart. The upholders of this second view must to a large degree ignore detail, often uncouth, often unseemly, often ridiculous; and persistently fix attention upon the mass of the miracle structure, the sweep of outline, and dignity of Design. They must have limitless forbearance with the halting, tedious, undeveloped speech—that most beggarly attire with which the vast idea is clothed. No poet ear listened for the cadences that should form fitting music for the splendid spectacle. No poet brain brooded the mighty thought until mighty language was born to compass it. Feeble linguists, uncertain melodists, dull versifiers, toiled over these tattered play-books, whose inherent drama was no one man's invention, no one nation's achievement but the life-pulse of mediaeval christendom." We should prefer not to ourselves agree with quite so lofty a panegyric. But Miss Bates's aim is didactic and objective, and her pupils can take their choice of her two views! A complete List

of Miracle Plays, Mysteries and Moralities, is appended, which is vastly convenient. It is not a precinct of English Literature to which overmuch time should be given. But this book is sufficient and satisfying, and leaves no phase of its subject untreated.

195. This "Romance of Gentle Will," by Clyde C. Westover is an ambitious addition to our scanty lists of Shakespeare Fiction (see ante, page 39), and it is well done. Even if no historical characters had been selected it would rank fairly as a story to be read from cover to cover. It would not be fair to tell the tale here, but it is ingenious, clever and somewhat in denoument surprising. And one must not pass it over for fear that it is a stereotype tale re-told.

196. And this "Shakespeare's Sweet Heart." By Sarah Hawks Sterling, is another Fiction of the same environment. Ben Jonson comes to Stratford five years after Geulle Shakespeare's death, and his widow—still Sweet Ann Hathaway—(we are thinking of sweet Anne Page—as we read) tells the whole story of Shakespeare's courtship. This is a sumptuously decorated book, after an attractive fashion of its own. The illustrations are in flat colors and very pleasing. The diction is quaint, and the charm of the story fairly justifies its artistic setting.

198. The salient feature if this Edition is a copious morticing of wood cuts with the text of the play, besides a frontispiece in colors illustrative of some situation in the play itself. The notes and appendices are substantially those of the Junior School Shakespeare issued by the Messrs. Blaikie. But to make this edition especially valuable for the class-room a committee of twelve practical teachers has revised them. The introductions are historical only. An appendix of "critical appreciation" supplies the esthetic criticism. The books are pleasant to handle and the type is excellent.

199. This is important because it was a Broadside printed in London in 1647, and therefore at a date nearly Shakespearean. It is also important because one of the few Broadsides contributed from the American colonies. Nathaniel Ward, with a liberal education, the unusual endowment (at that date) of foreign travel—some practise as a Barrister—became finally an English clergyman of puritanical views. He was driven from his living by Archbishop Laud, and came to New England and settled in the delectable town of Ipswich, in Massachusetts, of all New England towns, the one most celebrated in song and story. Here he prepared "The Body of Liberties," the first written code of New England. This curious farrago, "The Simple Cobbler of Agawam (the early name of Ipswich—changed by Major Samuel Appleton in honor of his Suffolk County capital) he sent to London to be

printed—and it seems to have been read there, too! It expresses with extraordinary vituperation the bitterness of his own experiences, and he breathes all sorts of threatenings and slaughter—and religious and political intolerance, and ends up, nowhere! Nothing suits him, not even the fashions of the women. However, if it had any aim at all, the chief aim of the book was the discussion of certain possible methods of bringing the King and Parliament to one mind, and so securing peace to the distracted colonies. He considered these in detail, interspersing his argument with ferocious diatribes against the Irish, and passionate appeals to the King and the Puritan leaders, for this, that and the other things he thought necessary. It is the work of a strong man, of fiery spirit and intense bigotry, whose vocabulary is out of joint according to present codes—but still pedantic, grotesque and forceful. As an example of the combined piety, intolerance—the literary idea and the rugged strength of the Puritan combination—"The Simple Cobler" has a decided niche in American Literary history. And the Ipswich Historical Society in reprinting it with the enrichment of Mr. Waters's unique editorial ability, has done a great service to us all!

202. When the New York Shakespeare Society's "Bankside Shakespeare" was projected it was intended only to include the First Folio Plays of which First Quarto texts were in existence. The Loves Labours Lost was one of these. An accident to the photographs of the texts of that play during the passage of the work through the press, however, led to the substitution therefor of the Pericles, of which, although a First Quarto text exists, there was no First Folio, but only a Second Folio, text. The Loves Labours Lost is now added—completing this unique Edition—(now obtainable only "an' it please God"—as the saying is—the five hundred sets having long since found purchasers). The introduction is supplied by Dr. Isaac Hull Platt who, however he may have cultivated a reputation for destructive Shakespearean criticism in some quarters, cannot be convicted of any lack of careful conservatism here! The utmost of dubitation he permits himself now is as follows: "One curious question in regard to this play arises from the peculiar legend on the title-page, "Newly corrected and augmented by William Shakespeare." So far as known, the only similar legend on the title-page of any other quarto play of the period is that of Locrine. The full title-page of this play—which was entered on the books of the Stationers' Company on July 20, 1594,—without the author's name, but which in 1595 was printed by Thomas Creede, the printer of seven Shakespeare Quartos, is as follows: "The Lamentable Tragedie of Locrine, the eldest Sonne of King Brutus, discoursing the Warres of the Britaines and Hunnes, with their dis-

comforture—the Britaine's Victorie, with their Accidents, and the death of Albanact. No less pleasant then profitable. Newly set foorth overseene and corrected by W. S. London. Printed by Thomas Creede. 1595." These seem to be the only two plays of the period which were put forth with a statement in regard to correction and oversight by someone who might have been another than the author, or with words which certainly admit of that construction. Gerald Langbaine, in his "An Account of the English Dramatick Poets," 1691, lists Locrine among the forty-two plays which he assigns to Shakespeare; of only one of which, "The Arraignment of Paris," does he express any doubt of the Shakespearean authorship, saying of that play, "this . . . has been by Kirkman ascribed to this author, but not being in any edition of Shakespeare I much question whether it be any of his." There is another peculiarity about this title-page which distinguishes it from all others, and which may or may not have any significance. It is that the name there appears, not as in all other cases where it appears at all on title pages, as "SHAKESPEARE," with or without the hyphen, but as "SHAKES PERE." Now, as his name in his private affairs—at Stratford at least—was usually spelled Shaksper or Shakspere, this, taken with the words, "newly augmented and corrected," and with the unbroken tradition from that time to this, that—in the early period of his connection with the stage his occupation was overseeing and correcting plays written by others—might seem to suggest that this transition stage of the name was perhaps indicative of the development of the full-fledged dramatic author, though of course the name William Shakespeare "had long been well known in connection with the poems "Venus and Adonis" and "Lucrece." Irregularities of printing in those days make it difficult to come to conclusions or even to very definite opinions from evidence of this kind, still the absolute uniformity of the spelling, with this single exception, is noticeable." Surely no impatient Shakespearean can object to this—much plainer talk has been permitted the elect.

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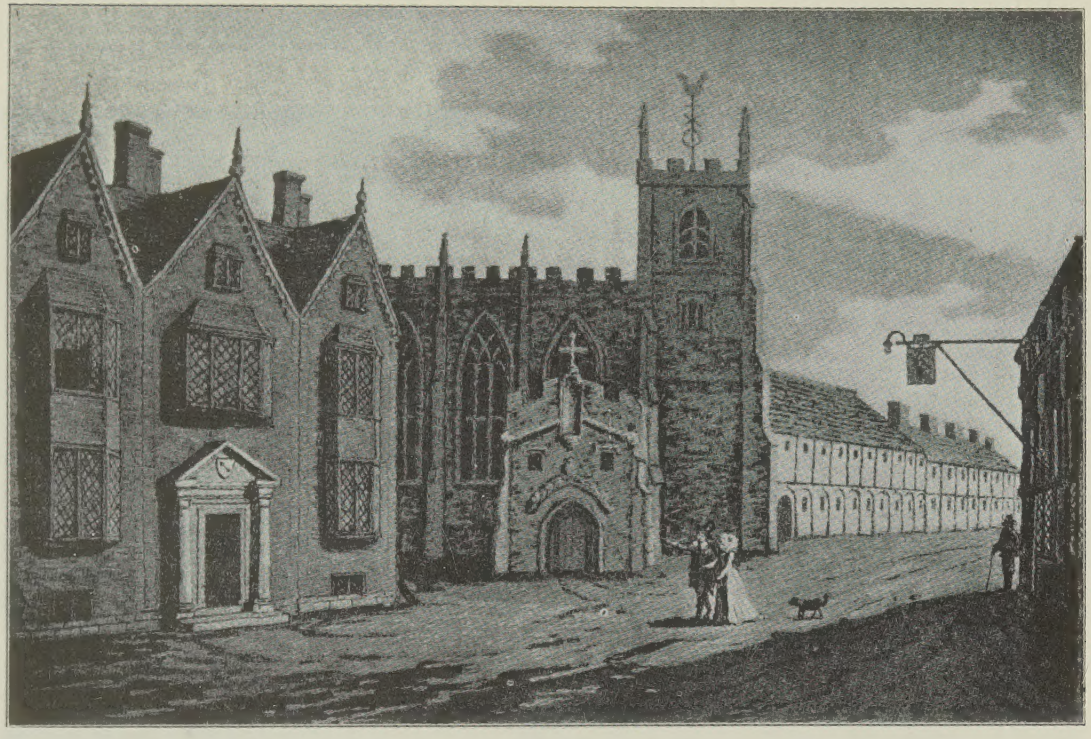
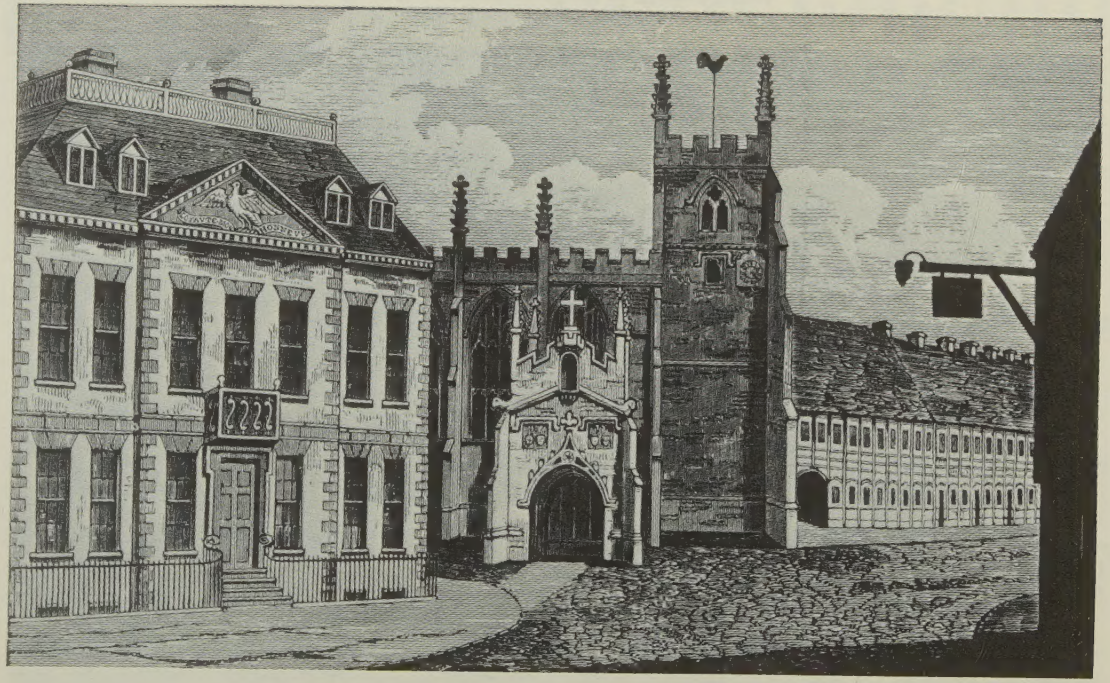


NEW PLACE, STRATFORD-ON-AVON.
According to drawing adopted by Edmund Malone.



NEW PLACE. STRATFORD-ON-AVON.

According to the memory of Richard Grimmit, as recorded by Rev. Joseph Greene. (Leland, in 1540, says it was "a praty house of bricke and tymbre." [Dr. Halliwell-Phillipps prefered this drawing as the more probable.])